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FINAL CUT

The strange and tragic demise
of a Minnesota filmmaker
and his family

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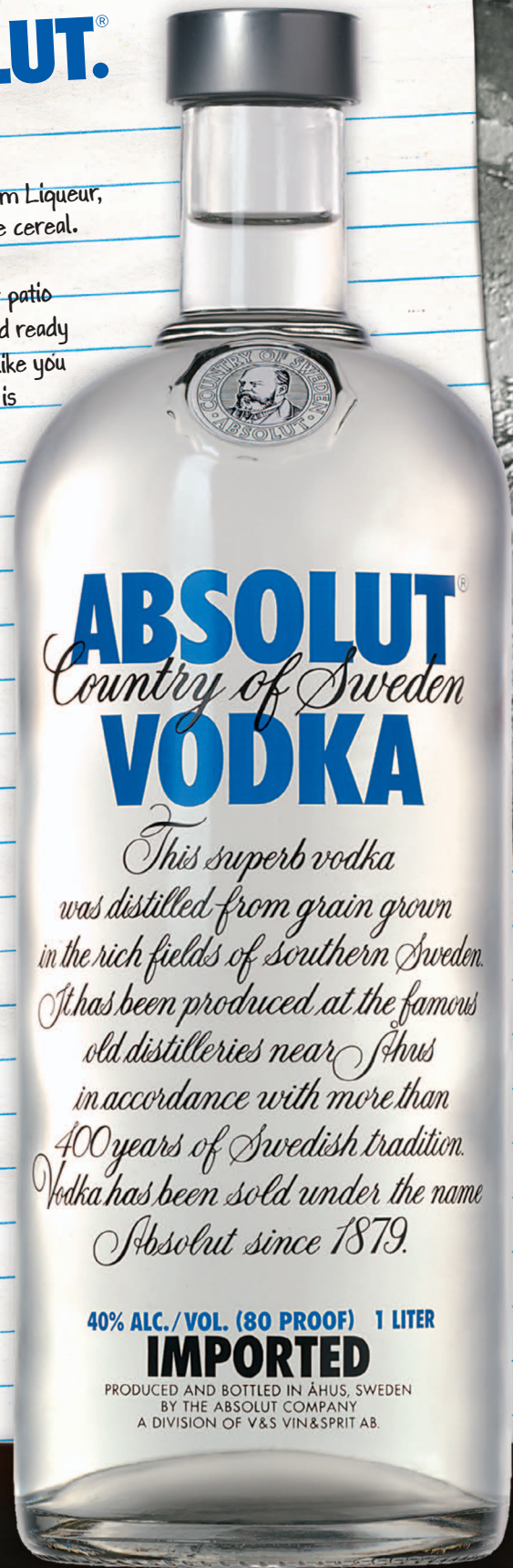
A tattoo reminding myself to get a tattoo

SINGLE THING THAT WOULD IMPROVE YOUR LIFE:

Quit smoking cigarettes

**BARTENDER
OF THE WEEK**

Travis



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THE SHORTLIST



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MICHAEL RIETMULDER

THE MIDDLE CLASS

Banking giant Credit Suisse set out to research income inequality across the globe, calculating the middle class share of the wealth in 21 developed and emerging countries. Judging by America's finish, it's time to fire the coaching staff.

52%

The middle class share of the wealth in Spain, the most egalitarian of the 21 countries studied.

39%

The middle class share in Canada. But can it withstand the flood of illegal immigrants should Trump be elected?

40%

The middle class share in Mexico. Will it soon build a fence to keep Wall Street out?

19%

Middle class share in the U.S., dead last among the 21 countries studied.

"Seems like a lot of people in sales have a hard time moving beyond the frat house."

Reader George Coller, responding to "Chanhassen's PMT Corporation loses \$1 million for turning away women, anyone over 40," at citypages.com.

GOLIATH CONCEDES

ACCORDING TO CONSUMER REPORTS, 92 percent of Americans favor package labeling for genetically modified foods. But their wishes have been subverted in Congress by Big Ag and food manufacturers, who purchase way more democracy than they do.

Last week, however, America tallied a rare victory over its corporate masters. The U.S. Senate failed to block states from creating their own rules, meaning a Vermont labeling law will go into effect July 1. Within days, General Mills agreed to identify GMO ingredients in its products.

That leaves America to become the 65th country with some form of GMO labeling, though celebrants conceded that "We're No. 65!" didn't make for a very good victory chant.

COFFEE CRIMES

SINCE 2009, Starbucks has been engaged in an unspeakable villainy by screwing you on your morning coffee. So claims a new class action suit, which accuses the ubiquitous caffeine merchant of systemically underfilling its lattes by 25 percent to counter the rising cost of milk.

The suit asserts that Starbucks is deceiving customers by not providing 16 full ounces in its "Grande" size, and 20 ounces in its "Venti" size. It is also accused of felonious pretention by even having something called a "Venti" size, though that charge was omitted from the litigation.

Starbucks responded by saying the claims are "without merit" while arguing that "Venti" sounds way cooler than "supersize."

WELCOME BACK, JIM

The Minnesota House applauds the glorious return of ... a pervert?

The introduction of a guest on the floor of the Minnesota House is a common occurrence. Some lawmaker stands up and says the person's name, or rattles off members of a group, and everyone claps for a bit before moving back to official business.

Occasionally, these guests deserve extra scrutiny. Like the one who joined lawmakers last week.

House Speaker Kurt Daudt made the quick introduction of the honored guest: former legislator Jim Rostberg, who served from 1995-2000.

What Daudt didn't mention was the reason for Rostberg's abrupt departure.

The Isanti Republican was midway through his third term when he was arrested and charged with three felony counts of criminal sexual assault. A girl, then 14, had accused Rostberg, a family

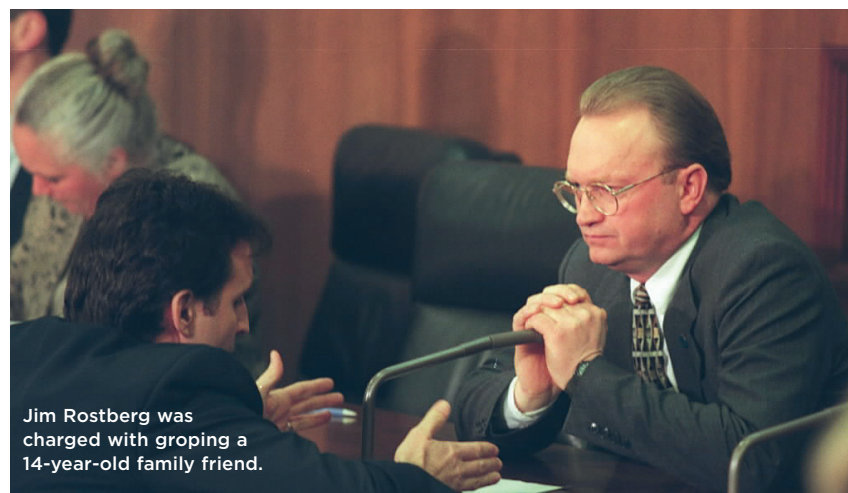
acquaintance, of repeated instances of unwelcome fondling.

According to the criminal complaint, Rostberg's wife confronted him about groping the juvenile breasts, and the legislator told her he "felt bad, it was just stupid."

Rostberg was arrested by Anoka County deputies in the middle of the session, and had to be called off the House floor to be put in handcuffs. Within weeks, Rostberg he announced he wouldn't run for re-election. The decision had nothing to do with being a pervert, he claimed. He was valiantly scrapping political life so as not to become a dreaded "career politician."

By that time, the prosecutor had dropped two of the charges, citing a lack of evidence.

Then the girl had a change of heart. The criminal complaint says she'd been traumatized by the groping and had developed an eating disorder stemming from anxiety



Jim Rostberg was charged with groping a 14-year-old family friend.

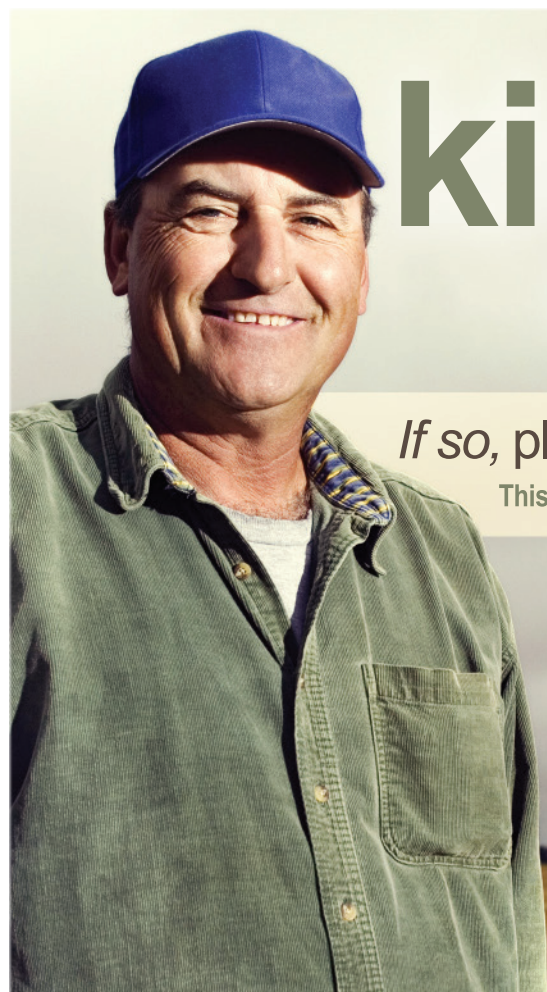
STAR TRIBUNE

related to abuse. Prosecutor Mary Yunker explained that the girl no longer wanted to participate in a court case, citing the "intense media and public scrutiny generated by the public profile" of the defendant.

The case was sent down to juvenile court, with the agreement that charges would be dropped, so long as Rostberg made a "full admission" to "elements" of the girl's allegations. (The results are sealed.)

Rostberg continued in his job as a veterans' service officer for Isanti County, and remained a Republican party activist. But he'd mostly disappeared from public life until last week. Only a few dozen legislators would have remembered his case.

On Wednesday, he did come back. And the strangest damn thing happened. The Speaker of the House said his name. Smiled. Then they all stood up and cheered. —MIKE MULLEN



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The Real Minnesota Civics Test

If we want students to learn about government, we should at least teach them that it sucks

At long last, Minnesota's elected officials have found something they agree on: High school kids are dumb.

Last week, the state's four legislative leaders and Gov. Mark Dayton all signed off on an idea of students passing a mandatory "civics test" to receive a high school diploma. The test would be modeled on the exam given to immigrants applying for U.S. citizenship.

Immigrants pass that test at a rate of 97 percent. Natural-born Americans aren't nearly as good. About one-third fail. Three-quarters can't state the function of the judicial branch. (Correct answer: to subsidize the powerful robe seamstress and gavel-maker industries.)

Holding high schoolers to a minimum standard for understanding their government seems like a fine idea. But the immigrant test asks naive questions about lofty stuff, like the Founding Fathers and the Constitution. In other words, it asks about American government we wish existed. We'd be better off preparing our pupils for politics as it really is: ugly, unfair, and unstoppable.

Here's a test that every Minnesotan should be able to pass before getting a diploma. Or a vote:

True or False section

True or false: A key group of Senate Democrats have continued to block Sunday liquor

sales in Minnesota. This is not about their allegiance to the Teamsters union, who don't want to work on Sundays. They know that sober and frustrated is the only true way to enjoy NFL football.

True or false: There are eight justices on the United States Supreme Court, and we should just get used to it.

True or false: The 1,100 Minnesotans with HIV/AIDS, cancer, Crohn's Disease, or less than one year to live who have enrolled in the state's medical cannabis program are actually just ne'er-do-well drug addicts who are having the time of their short lives.

True or false: A bill becomes a law only after it is rewritten by 24 lobbyists.

True or false: Minnesota's legislators specifically exempted themselves from the state's open records law because they are the only elected officials you can really trust.

True or false: Politicians are not influenced by money. The businesses and labor unions that spend millions to back campaigns in Minnesota are just doing that because they genuinely like duplicitous low-lives who would rob their own mothers.

Math

House Speaker Kurt Daudt owes \$3,800 in credit card debt. Messerli & Kramer, a law firm that also lobbies for wealthy clients, handles Daudt's case for the creditor, and drops the debt claim without any explanation. If that stipulation occurs in

about 1 out of 325 debt cases, how many favors does Daudt owe Messerli & Kramer?

A Minnesota legislator makes a \$31,140 annual salary, with a pension contribution of 5.5 percent, plus a 6 percent match from the state. How much will that legislator receive in annual compensation when he or she becomes a lobbyist?

Rep. Steve Drazkowski, R-Mazzeppa, concerned about an influx of desperate Syrians, is seeking an official state audit of how much it costs to resettle refugees in Minnesota. What are the odds that a guy with a name like Drazkowski is Ojibwe?

Black Minnesotans are significantly more likely than white Minnesotans to not finish high school, live in poverty, be imprisoned, and suffer chronic health problems. How many task forces should be convened to express "concern" about this issue?

Last week, Rep. Joe McDonald, R-Delano, asked of student tuition debt, "How bad, really, is it?" If McDonald asked this question with a straight face, how much student debt do you think he has?

At the end of the 2015 legislative session, lawmakers repeatedly scheduled, postponed, canceled, and rescheduled key hearings for weeks on end. Most hearings and floor sessions were eventually completed in the middle of the night. What percentage of this time did legislative staff spend looking for other jobs?



Mike Mullen

Essay questions

There are a combined 201 legislators in the Minnesota Legislature. Name the five that actually make all the decisions.

Using the modern examples of Canada, Norway, and Germany, explain how government-run healthcare inevitably leads to poverty, Nazism, communism, and summons the Dark Lord Cthulhu.

Last year, Republican House leaders tried to strip a combined \$85 million in state funding from Minneapolis, St. Paul, and Duluth, which vote heavily for Democrats, while sparing any cuts to Rochester, which leans Republican. Explain why you love Rochester best of all.

Minnesota is represented by 10 members in Congress. What do you suppose they do all day?

Heading into the new legislative session, Minnesota had a budget surplus of roughly \$900 million. Explain what the state should do with this money. Then tear off your answer, staple it to a \$10,000 check, and mail it to the political party you think might like it. (Your idea. Not the check. They all like checks. Know what? Just send a check to both.) **EP**

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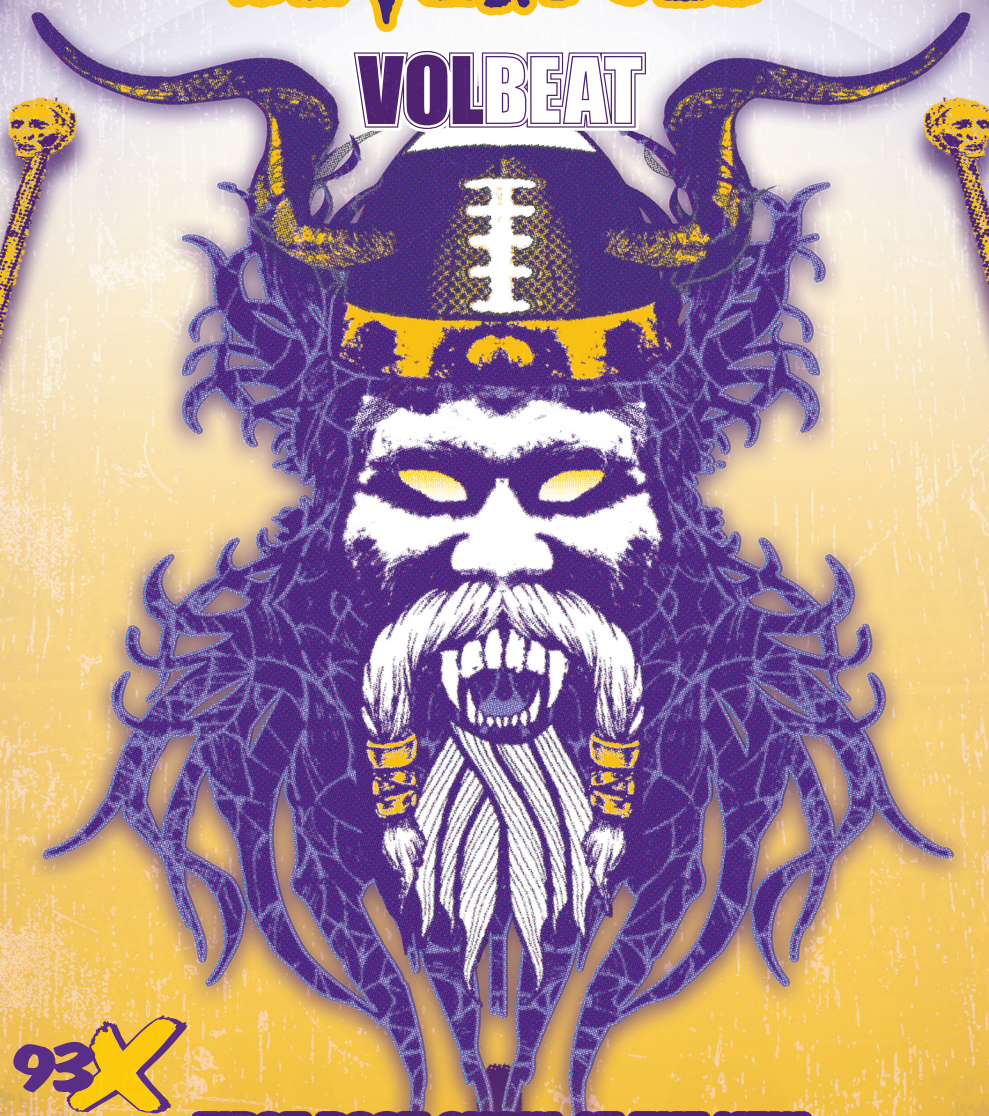
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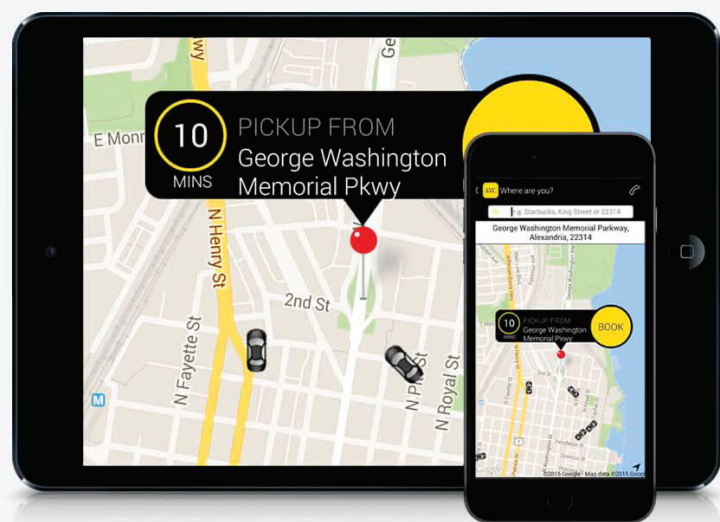
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FINAL CUT

The strange and tragic demise of a Minnesota filmmaker and his family

MATTHEW GRIFFIN

The neighbor set out for the ramblar next door.

He was uneasy. Collin Prochnow and his wife, Judy, first noticed the bundle of Christmas gifts on the Crowleys' front stoop in late December. It was now January 17, and the Prochnows hadn't seen activity at the house for weeks. Collin thought he heard the Crowleys' dog barking; Judy dispatched her husband to check on things.

When Collin arrived, the presents, addressed to David Crowley, his wife, Komel, and their five-year-old daughter, Rani, were scattered about the Ramsdell Drive doorstep. He restacked them and peered through the large front picture window. Three figures — two adult and one child-sized — lay on the floor. Mannequins, Collin thought. David dabbled in the movie props business. Collin headed back across the lawn.

His description of the figures on the

floor spooked Judy. She insisted they call the police.

The stench of death slapped Apple Valley officers before they could even open the door. The scene was like something from a horror movie: Rani, Komel, and David had been shot in the head. Komel twice. Her husband and child once. Later stages of decay suggested they'd been dead for weeks.

Above the bodies on the family room wall, the words "Allahu Akbar" — "God is [the] greatest" in Arabic — were finger-painted in blood. Skinny and scared, the Crowleys' dog Paleo had to be plied with treats and captured with a catchpole before investigators could fan out inside the home.

One of the officers noticed the rear sliding door was cracked open. Slowly they made their way to the basement, where they found countless cans of food of various

sizes, boxes of precious metal coins, and guns stashed in plastic cases.

Back upstairs, they passed Rani's bedroom, a tableau of pink and princesses. Family photos filled the walls next to her bed: Rani and a friend in frilly dresses; Rani and her parents, their faces pressed against hers. Out in the hallway, the pictures continued: Rani baking cookies, Komel and David leaning together for a couple's selfie, the three of them enjoying ice cream on a sunny day.

Around the corner and out into the living area, bloody footprints stained the hardwood floor. A sleeping laptop in the kitchen slowly came back to life with a message on the screen: "I have loved you with all my heart." And in the office, a crimson-flecked notebook bore a pair of handwritten instructions. "Open 'The Rise most recent version,'" said one. The other: "Submit to Allah NOW."

BY CORY
ZUROWSKI

THE AUTEUR

David Crowley was the youngest son of Dan and Kate Crowley. He remembered fondly a childhood spent scrapping with his older brother and playing neighborhood kickball with his younger sister Allison.

"I enjoy being idolized by the little people of our neighborhood," David would later write. "They'd even cheer when I came out[side]."

He first dabbled in movie-making at Owatonna High School. David wrote and directed his first short film while still a teenager.

After graduation, Crowley left southern Minnesota to join the U.S. Army. As a soldier, he set foot in 13 countries, including combat deployments in Iraq and Kandahar, Afghanistan. David was taciturn about his time in the service.

"He'd briefly mentioned how he saw

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some of his friends get blown up by an IED in Afghanistan,” cousin Laura Meyer Hokenson says. “But that was it. It was obvious he didn’t want to talk about the things he saw.”

Between tours, David spent his time at a base in Texas, where he met Komel Alam, a beautiful, olive-skinned Saudi Arabia native. She had been raised Muslim in Pakistan and immigrated to the U.S. with her family in 2005. David fell fast.

In the shadow of the massive Fort Hood military base, Komel and David exchanged wedding vows before a justice of the peace in May 2008. They dashed into parenthood with equal vigor. Their daughter Raniyah, “Rani” for short, was born in August 2009.

The same month Rani was born, then 24-year-old David retired from the military. The threesome headed north to the familiar geography of David’s roots, landing first in Owatonna, Minnesota, before making their way to the Twin Cities.

Komel enrolled in grad school at the University of Minnesota where she graduated in 2012 with a master’s degree in public health nutrition. She started a career as a dietician at the Park Nicollet Melrose Center. Co-workers noted how Komel was almost always vibrant and smiling, walking the hallways effortlessly in sky-high heels.

Meanwhile, David revived his dormant interest in screenwriting, culling material from his stint as a soldier. He studied film while attending Minnesota School of Business.

“We watched *Zero Dark Thirty* together. He really wasn’t a fan of it,” says Sean Wright, who met David in 2010. “He saw examples of how things weren’t realistic, like a gun not being held properly or squads not in proper formation.”

“It wasn’t an exact style he was going after. It was more like what he was going after was every screen done perfectly.”

David began work on his own script in late 2010. *Gray State* was a fictional story of societal collapse, pitting the citizenry against a corrupt federal government hell-bent on destroying individual liberties.

David hurled himself into its creation, laboring long hours to match the words on the page with the scenes he had percolating in his mind. His home office was plastered with note cards, a web of plot points and character development connected by different colored strings. David would sequester himself for marathon writing sessions, emerging only when he was

satisfied with his progress.

“He strived for perfection in pretty much everything he did, and *Gray State* was his baby,” Wright says.

Still, his hard work wasn’t paying the mortgage. As Komel continued to bring home a steady paycheck, David attempted to pitch in by partnering with childhood friend Mitch Heil. They launched two businesses: Bullet Exchange was marketed



DTCROWLEY VIA INSTAGRAM

Young, beautiful, and smart: David and Komel rushed into marriage and fast-tracked it into parenthood as well.

as Minnesota’s “only supplier of authentic military and police gear for film prop use.” Hot Head Productions would make music videos and films.

Hot Head pulsed with big plans. David and Heil collaborated with three others, including local actor Danny Mason, to bring David’s screenplay to life. They made a *Gray State* trailer, raising more than \$60,000 in production capital through crowdfunding.

The 159-second “official concept trailer” premiered in July 2012.

“It happened while we were sleeping,” the trailer starts.

Seconds later, the onscreen words appear: “When society falls, those who panic die first.”

Libertarians, conspiracy theorists, and survivalists ate it up, beguiled by scenes of rioting and death squads. In a month, the *Gray State* trailer scored about 200,000 views. That number steadily began a march into the millions. Many had a hand in making the trailer, but the franchise belonged to David, who is credited at the end as writer and director.

David was riding the high of internet fandom less than a month after the trailer’s release. He flew to Tampa to speak at the Ron Paul Festival. In a taped interview with Messengers for Liberty, a group formed “to help inspire the message of liberty and restore America back to individual freedom,” the upstart filmmaker shines

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with confidence and vigor. The interview also gives a glimpse into his contradictions.

David calls the trailer “investor bait” with infinite commercial viability for Hollywood backers. He says the work is part resume, part marketing tool, and part vision statement.

Within minutes, he spins another narrative. To turn the trailer into a feature movie, he explains, will require tens of millions in capital and he’s of the belief that “no Hollywood studio is going to back this film.”

Yet he seemed convinced that the money was out there. The following month he told a reporter for the Owatonna People’s Press that the full-length action feature would require about \$25 million. The number didn’t seem to faze him. If anything, he was exhilarated.



DT CROWLEY VIA INSTAGRAM

firm. He confided in at least one new Hollywood contact that he harbored a wholesale distrust of the very industry he was courting.

David had a wary understanding that

A GRAY STATE

As the 2013 holiday season began, the Crowleys were settling into their new home, a rambler on Ramsdell Drive in Apple Valley. Komel had quit her job as a staff dietician and was now six months into running her own home-based small business, a holistic counseling and nutrition service.

David’s future seemed brighter than ever. Riding the movie trailer’s momentum, he’d plunged into rewriting the feature’s script as well as embarking on a side project. *The Rise* would be the sister documentary to the fictional work, full of interviews with like-minded Americans who feared for their country’s future.

David kept his growing fan base informed with regular social media posts.

“After two years of trying to extract the *Gray State* story, I think I may have finally done it,” he wrote early in 2014. “The story has completely changed, is working beautifully, and the new outline was completed in only the last three days. With this new story, it will not be hard to attract funding.”

He also wasn’t shy about playing the role of tortured artist: “It’s a strange experience finally feeling genuine love for characters I’ve created. The most painful part of writing the conflict for these people who are precious to me — is that I must now torture them, punish them, and drag them through the dirt to reveal their essence of form.”

In the first six months of 2014, David began traveling to Hollywood, eager to ink a movie deal. Producers perceived him as somewhat enigmatic, genuine and intense, affable yet guarded. He negotiated with direct eye contact and said hello and bid goodbye with handshakes a bit too

David Crowley’s side gig Bullet Exchange, Minnesota’s “only supplier of authentic military and police gear for film prop use,” was a bust from Day One.

to turn his three minutes of film into a motion picture or Netflix series would require collaboration. But he wasn’t hip to that. He believed Hollywood was full of flakes and thieves, who, if he wasn’t careful, would steal what was his. Giving up the project’s reins raised the possibility that the message — awakening Americans to their threatened liberty — could be nixed if the new handlers thought it commercially unviable.

“For David, it was never about being famous or not being famous. He was very humble. The end game or end goal wasn’t a movie, mini series, whatever,” says Wright, Crowley’s friend. “It was more about *Gray State* the movement. At the start of 2014, yeah, that’s when we really thought it was going to be a reality.”

If David didn’t value fame or what Hollywood money would do for his bank account, his behavior in the spring of 2014 did not show it.

Komel accompanied him to Los Angeles in late May. Their sixth anniversary was celebrated together with the news of a lifetime.

“It just happened,” he posted days later on Facebook. “... *Gray State* will be optioned in the next two weeks at a major budget and connected with a-list talent. We are connected with a producer who above all else wants to preserve the film’s pro-liberty ideals. This is all we could have hoped for and more.”

He spoke too soon. There was no close. He’d return to the West Coast the following month, bucking again to ink a deal.

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Late June produced another premature announcement: “My attorney and I are reviewing the option contract this week, and once that sucker is signed this whole Gray State thing is going to finally, irretrievably, and monstrously take off for the stratosphere — and in such a way that the message will be preserved — and perhaps even continue in sequels, TV series, and video games.”

The grandiose proclamations shriveled again, as that option contract faded from David’s social media updates. Yet David — and Komel — were doggedly optimistic for months to come. According to police records, Komel told a friend in the fall that David “got a multimillion-dollar movie deal.” Her husband in late September boasted to brother Dan about he’d soon be flying “to L.A.... [for] final negotiations with producers” and “he was going to be a millionaire by the end of the year.”

David’s cousin Laura Meyer Hokenson attended Rani’s fifth birthday party in August 2014. It was held in the family’s backyard on Ramsdell Drive. The princess-themed celebration brought together grandparents,

2014 was supposed to be the year, as pursuit of a film deal took David to California on more than one occasion.

Rami’s aunt and uncle, and other relatives. Hokenson remembers Komel’s alabaster smile, Rani’s pink-frosted cake, and David, the lovey-dovey family man.

“They looked like a couple very much in love,” Hokenson says. “They were all about family and he seemed like a person who, professionally, was about to enter into a time when his life’s dreams were about to come true.”

Behind the facade of backyard festivities, however, anxiety festered. According to statements later given by her younger sister Sidrah to investigators, Komel had called their father in Texas a few months prior. Financial stress was mounting, Komel reported. She remained the family’s only financial provider while David showed no inclination to bring in another paycheck. She wondered aloud if she should stay in the marriage. After a pep talk from dad, Komel hung up, pledging to fight for the relationship.

David also stressed about money. He sent three direct messages to Oregon-based film pro David Kirk West in June, around the same time he’d been publicly declaring a done movie deal.

“[H]ow do you live with filmmaking as your profession?” David asked.

“Don’t you stress and worry[?]”

“I can’t get away from evil thoughts some days.”

FADE TO BLACK

David handled the growing unease the same way he went after creating movies: He attacked it.

In September, David and partner Mitch Heil agreed to sever all business ties, and Crowley got rid of the leftover movie props in a garage sale. Two days before October, he told followers on Facebook he alone was piloting *Gray State* from here on out, and that he was excited at the prospect of “rebuilding a new, trustworthy team.” The new month kicked off with an email to Danny Mason’s lawyer, insisting the actor sign away any rights he might have to the franchise.

As Crowley cut ties with associates, the couple pulled away from family and friends. Both got new cell numbers without telling David’s sister and mother.

Komel’s mother had been diagnosed with cancer over the summer. Komel disapproved of the family’s choice to use chemotherapy. Fighting cancer by pumping one’s body with toxic medicine ran counter to Komel’s beliefs about health and wellness.

“Stop contacting my wife. We want nothing to do with you,” David barked at Komel’s father over the phone on October 12. They’d explicitly said not to put Komel’s mother on chemo. “You refused to follow. Now suffer the consequences.”



DT CROWLEY VIA INSTAGRAM

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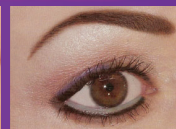
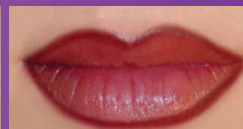
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Komel's sister Sidrah pleaded with him: "If you want nothing to do with me or my dad, that's fine. But don't abandon my mother who calls only for Komel and her granddaughter."

David ignored her.

Things weren't any better on his side of the family. His sister Allison sent emails chastising him for blowing off their worrywart mother.

"What the fuck is up?" she began. "It's one thing to bar your siblings from your life... but when Mom calls me weeping and convinced that you're dead, my frustration with not being able to have a relationship with you turns to fury."

Calling her mother-in-law's worries "emotionally manipulating games," Komel wrote back with a piece of curt advice: "Turn off your cell phone and don't let out-of-state calls dictate how you should be feeling or what you should be doing."

In the meantime, the relentless work ethic of David the auteur was cannibalizing David the man.

"I've had more servings of absinthe this week than I've had meals," he posted on Facebook in October, "and the balance of life, work, family have never been more balanced. I reject your notions of sanity and supplant my own."

He added, "You've got to have a little madness in your soul to be a creative genius."

On Twitter he announced that the documentary *Gray State: The Rise* would premiere on December 28.

"*The Rise* is almost done. I'm serious," he wrote in early December. "She's coming out to be quite the looker; can't wait to show you all, but I have to comb her hair for a few more weeks."

David also wrote how he abhorred other filmmakers "peddling DVDs as truth and cashing in on suckers.... I am delighted for the opportunity to 'burn it down' by giving it away."

Behind the social media bravado, David was not so surefooted. In an email to Hollywood film veteran Jason Allen, David confided he was spent. He feared his original prospective film investors were gone for good and exhaustion had set in from shouldering "this burden for so many years."

David's words hinted at the reality he couldn't concede: He owned a script and with it, a non-existent film.

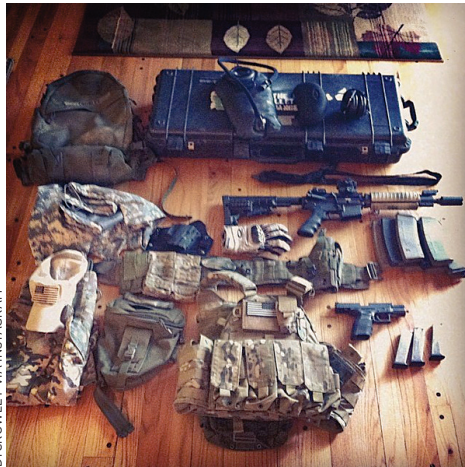
That winter, the Crowleys lived in self-imposed quarantine, leaving almost solely to deliver Rani to and from school.

They declined a Christmas invite from David's sister that included watching *The Muppets' Christmas Carol* at their father's house. Komel wrote back to Allison that not one of the activities "sounded interesting to [Rani]."

Instead, her email continued, the trio would be putting up lights and drinking

hot cocoa beside a fire.

Sometime before eight o'clock on Christmas Eve, the Crowleys' across-the-street neighbor Brent Malay was about to shut the blinds. He looked out to see David



D.CROWLEY VIA INSTAGRAM

David Crowley retired from the military in 2009 but couldn't get away from fancying himself a soldier.

staring back. Neither gave a wave. David disappeared from sight by the time Malay was closing the shades.

Three days after Christmas, David's brother Dan deposited a stack of presents on the doorstep and left without knocking.

Police would later discover an envelope from David's dad inside the crowded mailbox. Addressed to his son and daughter-in-law, it contained a check for \$14,000.

Within 24 hours of Collin Prochnow's nervous call to police, media reports had cops saying they believed David executed Komel and Rani before shooting himself. A yearlong investigation by Apple Valley police later confirmed it had been a double-homicide-suicide.

Investigators found no sign of a struggle or forced entry. Bullet tests determined the weapon used in the killings was a Springfield .40 caliber handgun, which David had purchased from a store in Bloomington in 2012. Tests on fingerprints found on the firearm proved inconclusive. The Minnesota Bureau of Criminal Apprehension would match David's DNA to that found on the gun and magazine.

THE DISBELIEVERS

Days after the Crowleys were found dead, the internet erupted with conspiracy theories.

"This certainly does have a chilling effect on those of us who are trying to expose government corruption and wake people up," celesta920 commented in January 2015 on YouTube. "So maybe that was the purpose of it. To scare us into silence. That movie would've been a huge blockbuster."

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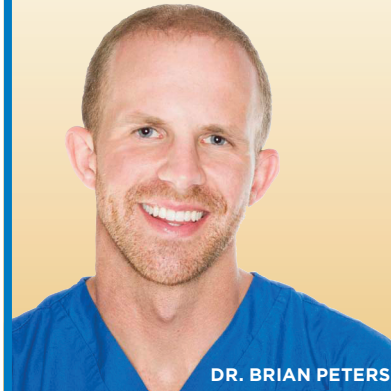
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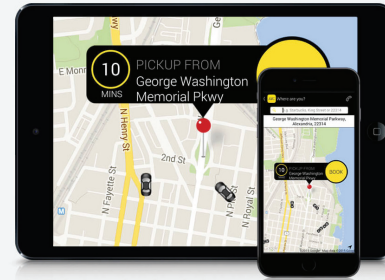
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Jordan Page, who identified himself as a longtime friend who had deployed with David posted on Facebook: "The film was about to start production with a \$30 million budget from a major Hollywood studio."

The theories spread from there, self-sowing across YouTube comment sections and conspiracy websites.

Dan Hennen is an accountant from Chaska by day, an amateur investigator by night. He estimates he's invested no less than 200 hours researching the Crowley deaths. He's on assignment to ask questions that were ignored by police.

"There was a rush to judgment within 48 hours of the crime that shows this wasn't vigorously pursued by police," Hennen says. "My thing is, none of us are professional investigators, yet this thing is sitting in plain sight to see. It doesn't take much education to put two and two together and realize things don't add up."

Foremost, David lacked motive, Hennen argues. Some of his estranged *Gray State* collaborators had 30 million good reasons.

"David was getting looked at as the next big up-and-coming director, but he turned down a \$30 million offer because he would have had to give up creative control," says Hennen. "Here you have the other members of the project's creative team, who'd invested all this time and money, that weren't going to get a payoff. I think you have to follow the money."

Independent researcher Tom Lapp followed *Gray State* closely since its start in 2012. When news broke of the tragedy, it didn't sit right with him.

"[David] was doing well. He was excited to release the documentary. There was some kind of movie deal in the works," says Lapp, founder of the Justice for David Crowley and Gray State Facebook page. "Basically, it was his whole dream to be a moviemaker, and it was about to come true.... It didn't add up. Why would somebody in that position just kill their family and themselves?"

"Citizen journalist" Greg Fernandez Jr. points to various peculiarities: Definitive fingerprints couldn't be ascertained on the handgun. It doesn't make sense that David was right handed, yet the weapon was found to the left of him. Investigators never fully vetted why the rear patio sliding door was ajar.

The patio door makes people like Fernandez and Hennen wonder if the family was murdered by someone they knew, which leads to yet another question.

"We've been led to believe their dog was alone in the house for three weeks," Hennen says. "The house had two bathrooms. [Even] if one or both toilet lids were open, allowing the dog to drink water, there's no way Paleo could have survived that long without someone or persons being there to get him water. This point has never been addressed by law enforcement."

David's cousin Laura Meyer Hokenson's

doubts are more personal. Intuition tells her the deaths had to do "with the dynamics of making the movie."

She declined to elaborate.

"I know David wanted for his movie to get out there and he wanted to make it big," she says. "He really wanted people to see what he had to tell and he wanted his family healthy and happy. No matter what [police] say, I can never see him being capable of this."

According to her, family members don't spend much time looking for answers because it's like trapping wind.

"Everyone in my family believes suicide is wrong," she says. "Him doing that, it's not in his personality at all."

The disbelievers, who prefer to be called "conspiracy realists," remain dedicated to their task.

"I cover conspiracies that are real," Hennen says. "Our group doesn't focus on conspiracy theories, just facts, because we don't want to get looped in with these conspiracy theory crowds, these people off the deep end."

"We still don't know if David Crowley was responsible. What offends me is professional investigators aren't asking the questions some people won't like. That's why we're doing it. We're the ones presenting the facts. We're not these nut jobs out there with tinfoil caps."

THE BUILD-UP

Apple Valley Police Detective Sgt. James Gummert wishes his department had a better explanation than a man succumbing to the dark side.

"Me, like everybody else on this case who's a parent, we wanted to find out what happened for the five-year-old to get some peace, some answers, and try to make sense of a horrible tragedy," says Gummert. "If there was something else we could have explored, trust me, we would have."

While unanswered questions will always remain, every unearthed fact from the investigation pointed to David, according to Gummert.

"In life, more often than not," he says, "it's the subsequent little events over time that add up.... What happened that day was a build-up over time."

Investigators surmise personal issues and financial troubles conflicted with David's narcissism and entitlement. Komel, police believe, played along because she bowed to David's untold emotional and psychological manipulations. Darkness squeezed tighter as the weather got colder. Delusions of moviemaking grandeur couldn't peacefully coexist with life's hard truths.

Komel's body would be flown to Texas and buried. David was cremated. His family would not disclose the location of his remains. Rani was also cremated. Half of her remains were buried with her mother, half are interred with David. **CF**

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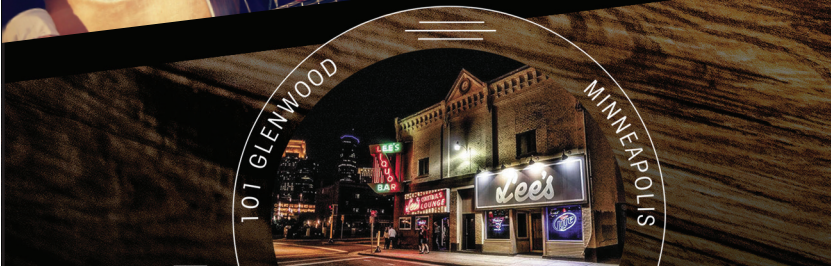
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If you haven't been to the corner of Grand Avenue and St. Albans Street

for a while, now might be a good time to rediscover it. Dixie's has just gotten a menu refresh, compliments of chef Erin "Bayou" Lege, a south Louisiana native. Check it out for what is probably the best fried chicken in St. Paul, Louisiana-style gumbo, and a whole list of po' boys.

There's also Saji Ya, a sushi spot owned by the same independent restaurant group that owns Dixie's. It's better than it ever gets credit for.

And now there's Emmett's Public House, Grand Avenue's new Irish pub. This is no raucous, drink-your-weight-in-whiskey place. It's quiet, even a little tame, so much so that it's almost easy to overlook.

Inside, a woman shuffles a deck of cards and prepares to deal a hand to her companion between sips of Jameson. An Irish bartender charms a couple with his

brogue. A guy sits down heavily after his shift at a nearby establishment and orders the macaroni and cheese with a Guinness. Emmett's Public House, though Irish on its surface, is at least in equal measure a Minnesota joint, an affable, something-for-everyone neighborhood bar.

While Irish cuisine is having a bit of a culinary moment in the Twin Cities — Dan Kelley's and Halftime Rec are successfully elevating this peasant's food to cuisine — Emmett's has a more relaxed interpretation of Irish tradition. The menu is a mid-point between lofty ambition and pub grub. It aims to please a common denominator, and usually, it succeeds at that pragmatic ambition.

Bumping up against Scotch eggs and fish and chips you'll find beer pretzel cheese curds and "Claddagh fries," a gut bomb

EMMETT'S PUBLIC HOUSE

695 Grand Ave., St. Paul

651-225-8248

menu items: \$7-\$18

emmettpublichouse.com

poutine designed to support pro levels of imbibing. French fries loaded with ground beef, gravy, cheese curds, and Guinness reduction are about as traditional as Lucky Charms, yet are no less likable.

Fish and chips are appealing enough — not the best in town, but golden and crisp. The malted fries are the stars of the show, boasting an outer layer of tissue-thin crispness and golden potato heft within. Sadly, the accompanying bland pot of mushy peas were more gesture than anything, and we could have done without them.



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Malted fries are the stars of this fish and chips platter

ALMA GUZMAN

The cooking works best when it rides sidcar to beverages, as an auxiliary item to drinking. This may seem obvious, since this is a pub, but in truth, the interior feels more like a cozy restaurant than a bar, with lots of dining room space and snug booths. The menu is a tightly condensed 12 items, which we usually respect, but it can leave the dinner-time diner feeling a bit limited.

Entrees like beef stout pot, and corned beef and colcannon, were reasonable renditions of these traditional dishes, if not commendable enough to lure us in regularly. The stout pot is a standard rustic stew, rich with earthy root vegetables, hiding beneath a raft of puff pastry. It's homey and basic, something to stave off the last gasps of winter. Corned beef was middle-of-the-road, offering comforting sustenance. It comes served next to mashers enriched with heavy cream and butter and striated with cabbage. If you're the type of person who must have an entree, then these will suit that need.

But we like the grub best when it's being just that: pub grub. An "Irish" mac and cheese is fatty, melty, swimming in good cheese sauce, and finished with bacon-fat bread crumbs. It might have "beer cheese" in it to tip it toward Irish, but we didn't care either way. It's just delicious.

The BLT wedge salad was also a hit, with both house-made French and blue cheese dressings, mouthwatering mari-

nated tomatoes, and pork belly glazed in Two Gingers Whiskey. It's a salad for any day, no matter where you happen to be, Irish pub or no.

Curried beer and whiskey mussels next to a beer or glass of wine are a welcome bit of levity among all the heavy-duty stuff. Consider these instead of dessert.

Look to the cocktail menu for inspired takes on Irish drinking. A County Cork Old Fashioned is citrus and cherries muddled with Kilbeggan whiskey, bitters, and a splash of ginger ale. It's a reinvention of an Old Fashioned that's actually good. The Annie-O, with Tullamore Dew

Whiskey, dry vermouth, and pineapple juice, is shaken 'til frothy, and served in a martini glass. It's so feminine and delicate, you'll have to look twice to remember where you are.

There's a bit of an obsessive tendency here to enliven dishes with some kind of libation. Almost every dish features whiskey or beer as an ingredient. It comes across as a bit of a crutch, to nudge things along into some vaguely "Irish" territory.

We'd like to see what Emmett's could do if it let itself bust out of the confines of Guinness glazes and bangers. It could embrace what it truly is: a comfy pub with above-average bar fare, which just happens to be Irish, but not to the nth degree.

If there's one thing this corner of Grand has proven, it's that it can accommodate concepts of all kinds. **CP**

The stout pot, rich with earthy root vegetables, is homey and basic, something to stave off the last gasps of winter.

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A LIST

THURSDAY Legos and beer at Bauhaus **P. 27**

FRIDAY Bee-inspired art at MCAD **P. 29**

SATURDAY BBQ, beer, and paper art **P. 31**

WEDNESDAY 3/23

DANCE

LIGIA LEWIS

PUBLIC FUNCTIONARY

Dominican by birth but raised in the U.S., Ligia Lewis comes to Public Functionary in northeast Minneapolis this Wednesday for one night of live performance. Combining theater, dance, and text, *Minor Matter*, her work-in-progress, aims to raise awareness about cultural tensions and inspire empathy. Developed from the artist's interest in embodiment and otherness, but applicable to current events and activism like Black Lives Matter, Lewis' solo piece explores the political and corporeal meanings of the word "movement."

An intense sense of presence and total immersion in her roles are hallmarks of her style of dance. Multi-instrumentalist, DJ, and producer WYNN (Twin Shadow) provides the soundtrack to this intimate production, which is sure to be equal parts visually seductive and intellectually challenging. Lewis holds a BFA in dance and choreography from Virginia Commonwealth University, and has performed in venues worldwide as a dancer, appeared in film productions, and experimented in visual arts and theater. \$5-\$10 suggested donation. 7 p.m. 1400 12th Ave. NE, Minneapolis. —ERICA RIVERA

LITERARY

TOM BISSELL

UPTOWN CHURCH/MAGERS & QUINN

A weeknight church meeting for some hot talk about the lives of Jesus' 12 apostles sounds like the sort of thing your Lutheran grandma would drag you to. But this Wednesday's joint presentations at the Uptown Church and Magers & Quinn are no obligatory lutefisk dinner of the mind. The evening's speaker is Tom Bissell, the lively intellect whose disparate writings include scripts for popular video games, essays on literary culture, the foreword for the new edition of *Infinite Jest*, and *The Disaster Artist*, a hilarious chronicle of the notoriously awful 2003 cult classic film *The Room*,



Shapiro and Smith gets hands-on for its spring show

V. PAUL VIRTUCIO

which is itself being adapted into a movie by James Franco for release later this year. Bissell's latest book, *Apostle: Travels Among the Tombs of the Twelve*, blends travel writing, scholarship, and a personal religious quest in an attempt to understand Jesus' most famous followers. Both events are free. The small-group discussion with Bissell is at 6 p.m. at Uptown Church (1219 W. 31st St., Minneapolis; 612-270-5333). Reservations are requested, and can be made via www.eventbrite.com. The Magers & Quinn (3038 Hennepin Ave., Minneapolis; 612-822-4611) reading and talk is at 7 p.m. —BRYAN MILLER

COMEDY

JOE LARSON

ACME COMEDY CO.

Joe Larson might best be described as a method comedian. "I went skydiving," he

tells an audience. "I went tandem, which is where they strap you to the dude." Not his first choice, he explains. "They won't let you go alone the first time, because they're afraid you won't pull the chute." But Larson doesn't think he'd have that problem while plummeting to the ground. "I'm not the most punctual person, but I'll be on time for that one. I'll probably pull the chute in the plane." That bit came from a real experience with fellow comic David Crowe. "I love a good story and creating good stories," he says. "I'll do crazy, wild, things just for the story." For example, last year, while in Denver, he decided to get a tattoo. On his scrotum. "It said 'May Contain Nuts,' like a warning label. Part of the reason I did was for the whole experience of deciding to do it, and finding someone to do it. And it really is a funny story." 18+. \$15-\$18. 8 p.m. Wednesday through

Saturday; 10:30 p.m. Friday and Saturday. 708 N. First St., Minneapolis; 612-338-6393. **Through Saturday** —P.F. WILSON

DANCE

9X22 DANCE/LAB

BRYANT-LAKE BOWL THEATER

Over the past 12 years, the 9x22 Dance/Lab at Bryant-Lake Bowl has acted as an incubator for new works in the Twin Cities, offering a place for choreographers to try out untested ideas and receive feedback from the audience. Led by Laurie Van Wieren, who curates the show and facilitates the discussion, 9x22 is a place to see the germ of creativity that often goes on to become a full-fledged performance. This week's program includes up-and-coming performer Ifrah Mansour, who is mostly known for her theater work around

CONTINUED ON PAGE 27 ►

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BIRD**
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THE B-SIDES**
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w/ HXLT
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8PM/18+



SUNDAY, MARCH 27
YUNG LEAN
w/ THAI BOY DIGITAL
at the FINE LINE
\$21/6PM/ALL AGES



WEDNESDAY, MARCH 30
89.3 The Current and City Pages present
THAO & THE GET DOWN
STAY DOWN
w/ SAINTSENECA
at the FINE LINE
\$20/7:30PM/18+



FRIDAY, APRIL 1
CHAIRLIFT
w/ STARCHILD & THE NEW ROMANTIC
at the FINE LINE
\$15/\$30 RESERVED BALCONY/8PM/18+



FRIDAY, APRIL 1
RUN RIVER NORTH
w/ THE LIGHTHOUSE & THE WHALER
at the TRIPLE ROCK
\$12/\$15/8PM/18+



SATURDAY, APRIL 2
Kaleidoscope Tour
A GREAT BIG WORLD
w/ GENEVIEVE
at the FINE LINE
\$20/7PM/18+



SUNDAY, APRIL 3
DAVE SIMONETT
at the RED HERRING (DULUTH, MN)
\$15/7PM/21+



WEDNESDAY, APRIL 6
DMA'S
w/ TALL, TALL MOUNTAIN,
CARBON HANDSHAKE
at the TRIPLE ROCK
\$10/8PM/18+



THURSDAY, APRIL 7
RA RA RIOT
w/ AND THE KIDS, PWR BTM
at the TRIPLE ROCK
\$18/7:30PM/18+



FRIDAY, APRIL 8
GEOGRAPHER
w/ THE CROOKES
at the TRIPLE ROCK
\$12/\$15/8PM/18+

4/10 AUTOLUX w/ EUREKA THE BUTCHER at the Triple Rock

4/10 ATLAS GENIUS w/ SKYLAR GREY, SECRET WEAPONS
at the Fine Line (presented by Journeys)

4/13 TONY VISCONTI + WOODY WOODMANSEY'S
HOLY HOLY - CELEBRATING DAVID BOWIE
w/ JESSICA LEE MORGAN, TRANSMISSION'S DJ JAKE RUDH
at the Fine Line

4/15 JULIEN BAKER w/ PHOEBE BRIDGERS at the Triple Rock

4/16 WELCOME TO NIGHT VALE w/ SPECIAL MUSICAL GUEST
DANNY SCHMIDT & CARRIE ELKIN at the State Theatre

4/23 THE SUBWAYS w/ PINS at the Triple Rock

4/24 JEN KIRKMAN "I KNOW WHAT I'M DOING AND OTHER LIES....." at the Cedar

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Ifrah Mansour
and others are
at BLB this week

DAVID JOLIS, STAR TRIBUNE

CONTINUED FROM WEDNESDAY ►

town. Charles Campbell similarly has a background in theater, though in recent years he has quite often crossed over into the realm of dance. The show also features Kendra “Vie Bohème” Dennard, a former TU Dance member whose talent for singing, dance, and theater has won her acclaim here and in Pittsburgh, where she is based. \$6-\$15 sliding scale. 8 p.m. 810 W. Lake St., Minneapolis; 612-825-3737. —SHEILA REGAN

COMEDY

MARINA FRANKLIN

RICK BRONSON'S HOUSE OF COMEDY

Marina Franklin is probably most widely recognized from the film *Trainwreck*, as well as recent appearances on the NPR quiz show *Wait, Wait, Don't Tell Me*. She has also appeared on most of the late-night talk shows. The Chicago native wound up in New York City, where she's now based, after getting her master's in theater from Syracuse University. “I started doing comedy my first year there, because the theater thing wasn't working out,” she laughs. “My roommate kept telling me, ‘You have these great stories and you just did 10 minutes; you did a routine.’” Others agreed, and soon Franklin was telling her funny stories in clubs all over New York City. Her style has stayed the same throughout her rise to club headliner. “It's storytelling,” she says. “I don't do jokey-jokes, but there are some peppered in there. It seems to appeal to a large group of people.” 18+; 21+ later shows. \$13-\$22. 7:30 p.m. Wednesday through Friday; 9:45 p.m. Friday; 7 and 9:30 p.m. Saturday. 408 E. Broadway, Mall of America, Bloomington; 952-858-8558. **Through Saturday** —P.F. WILSON

THURSDAY 3/24

BARHOPPING

NOTEWORTHY DIVE BARS OF PAYNE AND ARCADE WALKING TOUR

SCHWITZ SALOON AND EATERY

Bar crawls can get notoriously rowdy. However, Thursday's cruise through notable dives on St. Paul's East Side should be informative and very chill. Leading the way will be Bill Lindeke of TC Sidewalks, who will be spinning tales and professing his love for the neighborhood on a one-mile walk, where folks will hopefully learn a little bit about the history and gain new appreciation for the area. Four stops are planned. The schedule includes meeting at Schweitz's at 6:30 p.m., followed by Louie's, the Arcade Bar, and concluding at Porky's. Lindeke will be tweeting updates during the crawl, so follow @BillLindeke if you plan on arriving late. Free. 6:30 to 8:30 p.m. 956 Payne Ave., St. Paul; 651-776-8880. —JESSICA ARMBRUSTER

ART/GALLERY

AN EXHIBITION IN HONOR OF SUZY GREENBERG

SOO VISUAL ARTS CENTER

The late Suzy Greenberg had an impeccable eye for identifying up-and-comers on the art scene. She founded Soo Visual Arts Center in 2001 in part to provide a platform for masters of fine arts students at the Minneapolis College of Art and Design, a program from which Greenberg also graduated. Now in its 14th year, the annual collaboration between the Lyn-

CONTINUED ON PAGE 29 ►

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- 3/24 **ELVIS COOPER** (ALICE COOPER MASH-UP) AND **TROMPE LE MONDE** (PIXIES TRIBUTE) 7PM
- 3/25 **COMMUNIST DAUGHTER** W/ HOLIDAY, LAKEWOOD CEMETERY 8PM
- 3/26 **TUNES 'N 'TOONS BRUNCH** W/ JOHN EWING 10AM - 3PM (NO COVER/ALL AGES)
- 3/26 **FURY THINGS** W/ DEAD SOFT, STRANGE RELATIONS, THE CULT OF LIP, THE CRASH BANDITS 8PM
- 3/27 **OUTLAW BRUNCH** W/ THE FEDERALES 10AM - 3PM (NO COVER/ALL AGES)
- 3/27 **SNIPER 66** W/ VIRGIN WHORES, DIE GHOST, REBEL CITY ROLLERS 8PM
- 3/30 **LAULU, SAM CASSIDY, THE NEIGHBURNERS** 7:30PM
- 3/31 **GRAYSHOT ALBUM RELEASE SHOW** W/ BREANNE DÜREN 7:30PM
- 4/01 **AMERICAN SCARECROWS** W/ BEN LUBECK (OF FAREWELL MILWAUKEE), JIM PULLMAN BAND 8PM
- 4/02 **GREEN RIVER ORDINANCE** W/ LUKE WADE 8PM
- 4/05 **MILK & BONE** 7:30PM
- 4/06 **HAR MAR SUPERSTAR** W/ INVISIBLE BOY, CHERRY COLA 7PM
- 4/07 **TACOCAT** W/ ROYAL BRAT, LISA PRANK 7:30PM
- 4/08 **AN EVENING WITH SLOAN** ONE CHORD TO ANOTHER 20TH ANNIVERSARY TOUR 8PM
- 4/12 **MARSHALL CRENSHAW** AND **THE BOTTLE ROCKETS** 7PM
- 4/13 **A TRIBUTE TO HANK WILLIAMS** FT. CURTISS A & FRIENDS 7PM
- 4/15 **CHRIS HAWKEY** 8PM
- 4/16 **NORA JANE STRUTHERS & THE PARTY LINE** W/ THE SLAMMING DOORS 8PM
- 4/19 **THE THERMALS** W/ SUMMER CANNIBALS, CATBATH 7:30PM
- 4/20 **THE HOOD INTERNET** W/ SHOWYOUSUCK, LASERS AND FAST AND SHIT 9PM
- 4/22 **XTC: AN ALL STAR TRIBUTE** SENSES WORKING OVERTIME IV 8PM

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CONTINUED FROM THURSDAY ►

Lake gallery and MCAD's graduate students returns on Thursday with an exhibition featuring 25 local artists. Among those included in the show are Julie Benda, who makes doughnut collages out of fashion magazines as a way to address desire and hunger; Michaela Chorn, whose oil-based portraits focus on the distorted facial manifestations of emotion; Kelsey Bosch, whose audio-visual work explores Nordic and polar landscapes to incite environmental conversations; and the work of darkly comic artist Alex Mitchell. Longtime curator Mia Lopez and freelance advertising producer Kimberly Witczak serve as jurors for this show, for which 42 students submitted artwork for consideration. A third of the featured artists have never exhibited before, making this show a crucial first step in their professional careers. There will be an opening reception from 6 to 9 p.m. Thursday, March 24. 2909 Bryant Ave. S., Minneapolis; 612-871-2263. **Through April 14 —ERICA RIVERA**

BARHOPPING
CLUB HAUS: LEGO NIGHT

BAUHAUS BREW LABS
Need an excuse to play with Legos? This awesome bar night, organized by the Grown-Up Club Minneapolis, invites you to enjoy a pint while getting creative. The first hour of the evening will be free form, where you can make what you want or explore a few prompts offered by your hosts. The second hour will encourage you to team up for a series of challenges that could score you a free beer. Don't worry about digging your Legos out of the carpet and couch for this event, oodles of the things will be provided. 21+. Free. 7 p.m. 1315 Tyler St. NE, Minneapolis; 612-276-6911. —**JESSICA ARMBRUSTER**

FRIDAY 3/25

PERFORMANCE
VILIFICATION TENNIS: SURVIVOR

BRYANT-LAKE BOWL THEATER
Each year, the quick-witted crew of Vilification Tennis, practitioners of rapid-fire insult battles between multiple



DANA K. CHEIT, *NORTHEAST*

combatants, has somehow managed to sanitize its usual show just enough to maintain a spot at the Minnesota Renaissance Festival. Audiences looking for an unadulterated performance from these masters of mockery, however, will find their appetites for gleefully vulgar

burns satiated at Bryant-Lake Bowl. Unrestrained from civilized notions of good taste, the Vilification Tennis comics slam one another with profane loquacity, delighting in ribald allegations of

CONTINUED ON PAGE 30 ►

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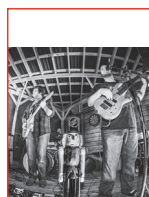
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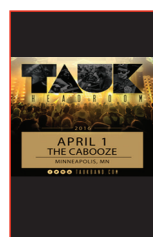
**CIRCLE
OF HEAT**
RELEASE SHOW
w/ ANALOG SON
& NEW ELEMENTS
MARCH 25



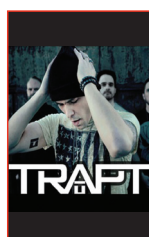
**THAT
1 GUY**
MARCH 26



**MY PARENT'S
BASEMENT**
SPRING BREAK
DANCE PARTY
w/ MIKE THE MARTYR
MARCH 31



TAUK
w/ THE HEARD
APRIL 1



TRAPT
w/ DYSFUNCTIONAL
HOLIDAY
& ITHOMIID
APRIL 3



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LIQUID ASSISSIN
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APRIL 4



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AUGUST 10

UPCOMING

4/2	30th Anniversary of "Master of Puppets" Feat. ONE - TRIBUTE TO METALLICA
4/5	The Contortionist w/ MONUMENTS, ENTHEOS, SLEEPMAKES WAVES & BY THE THOUSANDS
4/6	Hot Buttered Rum w/ THE LAST REVEL
4/8	Father w/ BOBBY RAPS, MARTIN SKY, TIIIIIIIP & BVKWOODS
4/9	Zach Deputy
4/10	Jay Electronica w/ SARAH WHITE & GREG GREASE
4/12	The Missing Letters w/ THE SHIFT, KICK & LAVENDER DAUGHTER
4/13	Spring 2016 "The Plumpty Dumpty Tour" Feat. TWIDDLE
4/14	See U Next Thursday Feat. SHANNON BLOWTORCH
4/15	Sons of Almighty w/ PHO
4/21	Buckethead
4/22	OTEP "Generation Doom Tour" w/ SEPTEMBER MOURNING, THROUGH FIRE & DOLL SKIN
4/23	SOAP "The Life We Live" Album Release Show w/ KIND COUNTRY & NEON GIANT

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A-LIST



Thinking about bees
kept people busy
at MCAD

XXXX

CONTINUED FROM FRIDAY ►

physical infirmities, mental impairments, and innumerable variations of sexual deviancy. The group's latest endeavor, *Survivor Night*, frames the humor within a competitive context by dividing 16 comics into two teams of eight. Over the course of two nights, the teams will wage successive rounds of boastfully insolent verbal battles, crafting their insults to fit with a topical challenge. By the culmination of the second night, one comic will stand unvanquished, heralded by the audience as the supreme virtuoso of improvisational invective. \$12/\$15 at the door. 10 p.m. Friday and Saturday. 810 W. Lake St., Minneapolis; 612-825-3737. **Through Saturday — BRAD RICHASON**

DANCE

SHAPIRO & SMITH DANCE

THE COWLES CENTER FOR DANCE & THE PERFORMING ARTS

Company director Joanie Smith creates kinetic magic on micro and macro levels. In her new work, "Hands," her splendid company explores the emotive power of those appendages, mining their wit, wisdom, and power. A welcome reprise of Smith's 2010 "Bolero" invests Ravel's famous score with the daring athleticism of a 21st-century zeitgeist spinning out of control. Finally, the subtly devastating duet "Wee Violence," with a script by Obie award-winning playwright David Greenspan, will be performed by Smith and guest artist Sally Rouse, dancers whose emotional range runs both wide and deep. \$29. 8 p.m. Friday and Saturday. 528 Hennepin Ave., Minneapolis; 612-206-3636. **Through Saturday — LINDA SHAPIRO**

ART/TOUR

NYE'S POP-UP INSTAMEET

NYE'S POLONAISE

It's been 65 years since Nye's first opened its doors. On April 3, the iconic bar and restaurant, home of great polka and karaoke nights, will close its doors for good, and the building will eventually be demolished to make way for condos. Before that happens, Instameet will gather to document the beloved institution one last time. Instameet is a casual club of folks who join up at various locations, take photos, and then share them on Instagram. Convene outside promptly at 4 p.m. to partake in the group shot. From there, participants are welcome to take pics of any area open to the public. Be sure to snap the glorious exterior and signage, the retro-glamorous bar, and one of the intimate booths. Patrons will be inside, of course, so be considerate of those wishing the place a fond farewell on their own. Otherwise, get creative and click away. Free. 4 to 7 p.m. 112 E Hennepin Ave., Minneapolis; 612-379-2021. —JESSICA ARMBRUSTER

ART/GALLERY

BEE ARTS: PROTOTYPES FROM THE HIVE

MCAD GALLERY

For this intriguing group show, MCAD teamed up with the University of Minnesota Bee Squad and the Gymnasium for a two-day workshop where poets, actors, artists, scientists, architects, beekeepers, botanists, and others convened to bounce around bee ideas and knowledge. The results are three prototype/installation experiences. One is a semi-enclosed structure that immerses guests in a world of

performance and sound. Another is a collage as detailed as a honeycomb itself. The third piece, Just Be, is a digital video game that allows players to navigate the world of a bee as it travels from the hive in search of pollen. Experience them for yourself at the opening reception from 6 to 8 p.m. Friday, March 25. There will also be a gallery talk at noon, Tuesday, March 29. 2501 Stevens Ave., Minneapolis; 612-874-3700. **Through April 17 —JESSICA ARMBRUSTER**

SATURDAY 3/26

BARHOPPING

SMOKE SIGNALS

INSIGHT BREWING

One of the best signs of spring and the fast-approaching summer is the smell of meat roasting in the air. We're not quite there yet, but Insight Brewing is ready to whet our appetites with Smoke Signals, an indoor and outdoor party offering a variety of BBQ treats and special brews available as well. Outside, you'll find bonfires to keep you warm. Inside, BBQ will be slow roasted all day. Order from the special menu. There will be suggested pairings, with special tappings including Habanero Hell Chicken, UP Coffee Devil's Companion, Mango Troll Way, and Smoked Poblano Battering Ram scheduled to be poured at certain times. Live music will include jams

from Drew Peterson (Dead Pigeons), Fiddlecello, Roe Family Singers, Brass Barn Polka Band, and Nathan Scott Phillips Band. Free. Noon to 10 p.m. 2821 E. Hennepin Ave., Minneapolis; 612-722-7222. —JESSICA ARMBRUSTER

BEER

HOPS FOR HUNGER

SOLAR ARTS BUILDING

Hops for Hunger isn't a clever reference to the drunken munchies, it's an annual fundraiser for the South Anoka Community Assistance (SACA) Food Shelf that generates income through local breweries pouring beer samples. SACA is a 39-year-old non-profit that gives out around 1,500 pounds of food each month to those in need, getting roughly 8.5 pounds of food per dollar donated. In other words, that \$40 ticket buys over 300 pounds of much-needed nutrition for the community. At the Solar Arts building, which is home to Indeed Brewing, revelers will score unlimited pours from the likes of 56 Brewing, Bad Weather, Barley John's, Bauhaus, Fair State, Indeed, Sociable Cider Werks, and others. Snacks are supplied by fellow Solar Arts occupants Chowgirls Killer Catering. Philanthropy never tasted so good. For tickets, visit www.eventbrite.com. 21+. \$40. 5 to 8 p.m. 711 15th Ave. NE, Minneapolis. —LOREN GREEN

ART

QUINN RIVENBURGH: ATTENTION IS THE MOST BASIC FORM OF LOVE

SHOWROOM

Quinn Rivenburgh, a queer artist who uses the genderless pronoun they, discovered the creative power of paper cutting through In the Heart of the Beast Puppet and Mask Theatre five years ago. Using an X-Acto knife and a single sheet of paper, Rivenburgh meticulously etches out stark, provocative scenes that examine the human body in all its fragility, fallibility, and tenderness. Informed by anatomy texts, photographs of their own body, and experience as a yoga teacher, dancer, and movement performer, Rivenburgh produces pieces that explore how external events influence the microcosm of the body, right down to the cellular level. "I really try to wrestle with complex ideas, and I think there's something meaningful in being able to distill complicated, nuanced ideas into a



QUINN RIVENBURGH

single black-and-white image," says the Macalester College alum. On Saturday, their first solo gallery show, "Attention Is the Most Basic Form of Love," opens at Showroom. Rivenburgh hopes that their art, and future career as an art therapist, will help others find healing and empowerment through hands-on expression like paper cutting. There will be an opening reception Saturday, March 26 from 5 to 8 p.m. 615 W. Lake St., Minneapolis; 612-345-7391. **Through April 27 —ERICA RIVERA**

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April 16

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8pm Concert

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Apr 26

6pm Social
7pm Concert

The Galactic Cowboy Orchestra

The art-rock band, The Galactic Cowboy Orchestra, has been described as "Bela Fleck meets Rush, goes out to breakfast with John Coltrane and gets home in time to go golfing with Jeff Beck."



May 30

6pm Social
7pm Concert

Davina and the Vagabonds

Davina and the Vagabonds have created a stir on the national blues scene with their high-energy live shows, sharp-dressed professionalism, and stage presence. So much more than just a blues act, their shows are filled with New Orleans charm, Memphis soul swagger, dark theatrical moments that evoke Kurt Weill, and tender gospel passages.

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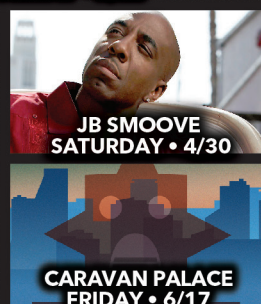
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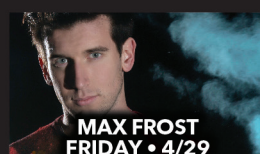
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3/31 BIG GIGANTIC	4/20 RICKYXSAN
4/1 MR. BILL & KJ SAWKA	4/23 DATSIK
4/2 BADKLAAT	4/30 MINNESOTA
4/4 INTRONAUT	5/6 GLADIATOR
4/6 UNDEROATH	5/19 FOUR TET
4/9 ZOMBOY	5/21 DOWNLINK
4/14 DIRTYPHONICS	6/25 AMERICAN HEAD CHARGE
4/15 RANDOM RAB	7/16 MINISTRY

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THE LION (OF JUDAH) IN WINTER

Remember brings to mind Atom Egoyan's better work



Martin Landau and Christopher Plummer

PHOTO BY SOPHIE GIRAUD, COURTESY OF A24.

BY MICHAEL NORDINE

“Sometimes I forget things,” Zev Guttman (Christopher Plummer) admits while buying a gun early on in *Remember*. It’s a bit of an understatement. Suffering from dementia exacerbated by the recent death of his wife, the 90-year-old wakes up every morning calling out his beloved’s name, her passing not yet fully absorbed into his increasingly remote gray matter.

Remember is the newest film by Atom Egoyan, which should excite anyone familiar with his 1990s output and provoke a mixed reaction from those who’ve seen his more recent work. At one point he was among the most compelling filmmakers in the world; *The Sweet Hereafter* and *Exotica*, stone-cold masterworks both, are towering evocations of grief and disenchantment. But the writer/director has more recently

produced a number of misfires that hardly seem to share any cinematic DNA with his earlier movies. It’s as though, after perfecting a formula, he mixed up the ingredients and has yet to get the balance right again.

Whether Egoyan relates to a man who has forgotten certain things of great import is hard to say, but it comes as a relief that his latest is certainly an improvement over the likes of *Devil’s Knot* and *The Captive*.

We don’t know how many times Zev (Hebrew for “wolf”) has been told anew of his wife’s passing, but it’s clear that the cumulative effect is worse than he consciously realizes. Confined to a nursing home at the film’s beginning, he’s asked by a friend (Martin Landau) whether he remembers what he said he would do after Ruth’s departure from this mortal coil. He doesn’t, of course, and so the man tells him to get on a train to Cleveland and keep a carefully written letter nearby at all times

to remind him of an agreed-upon task.

At its best, *Remember* brings to mind Egoyan’s unique ability to build tension via the artful withholding of key information — bits and pieces are brought to light incrementally, mirroring Zev’s own fragmented recollection process. It never feels arch or overdone here, especially since, unlike *Exotica* and *The Sweet Hereafter*, *Remember* unfolds in linear time. We learn early on, for instance, that Zev and his friend both survived the death camp at Auschwitz — unlike their families. We also discover that Zev is on a somewhat unwitting quest for revenge against the Auschwitz guard responsible, his instruction-giving compatriot of sound mind but more physically frail than the spy widower.

There are complications, of course. Four different Germans with the same name as the Nazi in question emigrated stateside at roughly the same time. It’s up to Zev to

REMEMBER

directed by Atom Egoyan
opens Friday, MSP Film Society

piece together which of them is his actual target. All the best revenge movies call the very notion of vengeance into question, but few make us wonder whether it’s all worth it quite like one in which everyone involved is pushing 90. (In a moment of overstated irony, one of the men Zev visits turns out to be a fellow Auschwitz survivor.)

The journey is unglamorous in every detail, from the Holiday Inn Express in Boise to an expired passport at the Canadian border. Ultimately, it’s more sad than pulse-pounding. This is as it’s meant to be: Egoyan has taken the genre to its melancholic extreme. Every bullet fired is a reminder that whoever it’s meant to avenge will never come back; it may even further cloud our memory. **BF**



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PREGNANT PAUSE

Watermelon Hill tells the story of three women at the Catholic Infant Home



SCOTT PAKUDAITS

BY JAY GABLER

“**W**atermelon Hill” was a cruel euphemism for the Catholic Infant Home, a proper name that was a different sort of euphemism for the facility where unwed mothers went in mid-century St. Paul to wait out their final months of pregnancy. Babies, once delivered, were expected to be given up for adoption.

Lily Baber Coyle’s *Watermelon Hill* premiered in 2001 at the History Theatre, which has revived it for a new production under the direction of Anya Kremenetsky, providing a welcome opportunity to enjoy this provocative, moving script inspired by Linda Back McKay’s book *Shadow Mothers*. Though *Watermelon Hill* tells a fictional story, McKay’s tenacity in the face of a real-life atrocity — she was sent in disgrace to the Catholic Infant Home as a teenager, with a pregnancy resulting from a rape — underpins Coyle’s thoughtful, wry, and surprisingly amusing play.

The heart of *Watermelon Hill* is the growing rapport among three women who arrive at the home sharing a due date and little else. Emily Gunyou Halaas gets the best lines as the cynical Joan, a dry foil to Aeysha Kinnunen’s wide-eyed farm girl Leah and Adelin Phelps’ spirited but naive Sharon.

Coyle’s sharp wit enlivens her relentless jabs at the society that made *Watermelon Hill* feel like a necessary evil. To mock

WATERMELON HILL

History Theatre
30 E. 10th St., St. Paul
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perceptions that babies that come from checkered backgrounds were less likely to go to prosperous homes, Coyle has Joan insinuate that she’s been impregnated by a Kennedy. Halaas’ impeccable comic timing makes the moment very funny.

The wit returns when Leah tells her boyfriend she’s pregnant. Coyle presents the scene as a fantasy where the gender roles are reversed. That gets a big initial laugh, but Kinnunen and actor Sean Dillon stay focused on the lives at stake, and the scene plays out as a cutting commentary on a double standard.

The show is full of such scenes, leaning heavily on Kathy Maxwell’s lighting to help us keep our bearings amid fantasies, flashbacks, and flash-forwards. Rick Polenek’s set is spare and flexible, with three tall doors used to great effect in suggesting the weight of institutionalized sexism looming over these three young women.

Reminding new audiences of the savage injustices that inspired this play and remain sadly relevant today is a worthy enough achievement, but *Watermelon Hill* goes further, evoking particular and nuanced lives. The show gives us characters who aren’t defined by their shared circumstance, but who are indelibly affected by it. 

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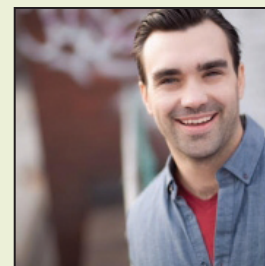
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MALLMAN'S MUSE CRUISE

Mark Mallman retraces the route to his deeply personal magnum opus, *The End Is Not the End*

BY JERARD FAGERBERG

Glam Doll Donuts is too loud. When Mark Mallman walks in, he's immediately disoriented by the vintage grunge blasting inside the kitschy Whittier doughnut shop. His serenity is newfound and still tender. He musses his brow and calls an audible. We slip out and into the black Dodge Caravan that doubles as the Mallman tour bus.

Mallman's new album, *The End Is Not the End* — which he'll release Friday at Icehouse — is staggeringly personal. It's bright and theatrical and layered with sublime nonsense, but it's a deeply literal excursion through despair and psychological reclamation. It's the album Mallman was born to write — and one he had to confront death to complete.

"This record is my *Guernica*, it's my master work," he says. "It's a work about a terrible, sad thing that happened, where people were hurt, but [Picasso] felt compelled to paint it. He didn't have a choice... I had to make this album."

As such, it's too tumultuous for an idle chat over a cold-brew and a bear claw. He starts the van, and we take a drive back to the record's genesis.

Second Street & Second Avenue North

"I don't remember my first breath, but I remember that flavor / Just like a cigarette pushed through a Lifesaver." That's the first lyric to *The End Is Not the End* opener "Hologram Jesus." It's the closest thing to a thesis the album has, and it barely frames the impetus.

"This is an epic tale, sort of a *Ulyssesian* record, so I wanted the first line to be birth," Mallman says. "The whole idea is to grow and to keep growing and to becoming closer to achieving nirvana, so we have to let go of our past selves and embrace a new self."

It's a shitty time to be driving downtown, and even with some clever traffic maneuvers it still takes 15 minutes to get to Harmony Lofts in the North Loop. Once an artists' haven in Minneapolis' former red-light district, the building has been bought and the musicians squeezed out.

The Dodge Caravan is gassed up and Mark Mallman is ready to rock 'n' roll.



JERARD FAGERBERG

It sits among a collection of strip clubs and sex shops that'll soon be scrubbed away in favor of boutiques and condos.

Mallman raises a finger to the window of the Caravan, pointing out the third-floor apartment where he lived when his mother died suddenly in 2013. *Nightmares*, the demented dream journal that'd eventually be re-titled and reworked into *The End Is Not the End*, was written in that apartment while Mallman staved off the terror of his waking life.

"I used to look out that window and write," he says. "I wouldn't really go out much that winter. I'd just go to Transmission, and sometimes people would come back here, and I'd DJ until 5 a.m. The next day, I'd still have that goth, new-wave feeling that Jake Rudh does in my head, and I just wanted to write

stuff they'd play at Transmission."

Five songs on *The End Is Not the End* — including "Terrified," an anxious manifestation gone glam, and "Parasite Eyes," a Cronenbergian vision done in the spirit of the Talking Heads — are recycled nightmares from that period of postponed grief. When the North Loopers ousted him and the other artists from the Harmony in late 2014, he retreated to a quiet duplex in south Minneapolis, where he had a philosophical realignment.

"My whole life was writing about existential crisis and living it at the same time," Mallman says. "The last thing my mom said to me about my music, the very last thing, was, 'I think it's gotten too dark.' I was trying to fight the darkness with more darkness, and you can't do that."

MARK MALLMAN

will celebrate the release of *The End Is Not the End* March 25 and 26 at Icehouse.

Somewhere near Lake Nokomis

Mallman's duplex is decorated with the sort of benign, encouraging platitudes your aunt might send you in a heavily CC'ed email. "Think positive, & positive things will happen" it says on the wall of the kitchen. "Do what makes you happy," reads a sign in his bathroom hung below a portrait of a wheaten terrier.

"Positive design creates positive psychology," Mallman says, unlocking the door to his basement. "There's no negativity in here. It's just little shit from, like, Target, but it gets in your head. You can't avoid it."

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MUSIC

We take the stairs down to the basement, where Mallman produced and mastered *The End Is Not the End*. It's an austere getup decorated with Instagrams of friends and more uber-posi slogans strewn on the desk and floor. It's where, in a Van Gogh-like sprint of bliss, Mallman overcame the dark forces and created an album about acceptance. Mallman calls the final result "a breakup album with life."

"It's a wakeup call to my psyche," he says. "All this existential shit that I adored like Sartre or Hesse, this Camus philosophy, it's an idealized concept. You lay down your beliefs when you're young, then you test life with your beliefs, and then life shoots back at you. I realized that I had to change my ethos because some of the rules I'd set up were impractical. I realized that I wanted to have a positive message with my music."

Perhaps it was the words of his mother lingering in his mind, but Mallman's karmic realignment allowed him to balance the nightmares with songs he calls "resurrections." "Let It Shine" is perhaps the best example of these — a huge, glorious anthem that marches out from behind philosophical shadows. For every nightmare, there is a resurrection, a big, Bowie-inspired flourish that, without negating the despair, gives the album its stunning humanity.

26th Street & Harriet Avenue South

By the time Mallman pulls up to my apartment back in Whittier, we've traced nearly a dozen ideologies ranging from Nietzsche to beatnik Buddhism to samsara, and all but dismissed existentialism as a phenomenon of youth. But we're not close to any sort of finality.

"This sculpture professor I had at MCAD once told me that the universe is not made of atoms, it's made of stories," he says. "It's kind of hard to accept, but it's good."

Mallman believes that love is the plasma that lives between particles. He believes that you can force your dendrites to secrete happiness using Bob Marley and old Elvis movies and that hearing a Billy Joel song in a grocery store can be a galvanizing moment if you recognize it as such. Those things are probably related, but he stays away from quantum theory.

That's the most attractive feature of Mallman's wandering philosophy: the inexactness. *The End Is Not the End* isn't some grand, epistemological conclusion. There is no defensible argument on the afterlife, but that doesn't mean there isn't a sense of destiny behind the album.

"I'm not sure if I'll write another record," he says. "I don't know if I can write anything better than this record. I don't know if I want to, even." **CF**

CRITICS' PICKS

LUCIUS

FIRST AVENUE, WEDNESDAY 3.23

At first glance, you would think the two singers of Brooklyn five-piece Lucius, Jess Wolfe and Holly Laessig, were twin sisters. The two actually met while studying vocal performance at Berklee School of Music, but they almost always align their outfits, haircuts, and hair colors. Also matching are their soft, elegant voices that tackle styles from folk ("Two of Us on the Run") to soul ("Something About You") to pop perfection ("Turn It Around"). Lucius' third album, *Good Grief*, came out this month. It continues their coveted style of taking otherwise uninteresting pop compositions and dressing them with lovely harmonies. The group shined at last year's Rock the Garden. Pure Bathing Culture — the rising easy-listening dream-pop group from Portland, Oregon — open the show. 18+. 7 p.m. Sold out. 701 First Ave. N., Minneapolis; 612-338-8388. —GRACE BIRNSTENGEL

THE CULT

MILL CITY NIGHTS, THURSDAY 3.24

More than 30 years after rumbling out of Yorkshire, the Cult can still muster a tumultuous roar amid the portentous

mystical musings of Ian Astbury. The band, anchored as always by Astbury's baritone whine and Billy Duffy's expansive, restless, ringing guitar work, continues to set its own course: muscular hard rock streaked with psychedelia, goth, grunge, and blues. The Cult's new *Hidden City* completes a recent trilogy of spiritually linked albums that zero in on the band's enduring legacy. *Hidden City* gets underway with the explosive "Dark Energy," an epic, infectious, haunted, blistering boogie. On the even more ferocious "G O A T," with bluesy debts to the James Gang and Zeppelin, Astbury's slashing vocals duel with Duffy's wild guitar over boiling rhythms. And the ominous, brooding "Deeply Ordered Chaos" ruminates on the Paris terror attacks and Syrian crisis, like most of the record, powerful in words and deed. 18+. \$40-\$65. 9 p.m. 111 Fifth St. N., Minneapolis; 612-333-3422. —RICK MASON

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job of spotlighting local talent in addition to mainstream artists. It's a combination that will come to life with the station's first Go Show, hosted by Mr. Peter Parker. Curren\$, the endlessly quotable New Orleans drawler, is the main attraction, a month removed from the latest entry in his ever-mounting discography, the *Carrollton Heist* mixtape. Representing the East Coast will be Brooklyn's Your Old Droog, a no-nonsense technician that some listeners originally believed to be an alter ego of Nas, though his dry wit is distinctly his own. As for the Twin Cities, Doomtree member Sims, Greg Grease, and GRRRL PRY's Sophia Eris are slated to go to bat for the local scene that Parker & Co. lend airtime to in between the latest hits from Drizzy, Nicki, and Cole. 18+. 7 p.m. \$11.50-\$21.50. 701 First Ave. N., Minneapolis; 612-338-8388. —MICHAEL MADDEN

YOUNG FATHERS

FINE LINE MUSIC CAFE, FRIDAY 3.25
 The Scotland-based, Mercury Prize-winning trio Young Fathers are journeying closer and closer to the center of the music world, and they're doing so on their own terms. Their sound — a melting pot of hip-hop and electronic comparable to Death Grips or Shabazz Palaces — has always defied simple categorization. Their sophomore album, last year's tightened-up but thrillingly unpredictable *White Men Are Black Men Too*, enforced that experimental core. WMABMT puffed up the group's pop sensibilities with massive choruses that explode on record and, more so, live. YF's new guest spot on Massive Attack's mesmerizing "Voodoo in My Blood" is probably their best-known work. But it's likely to be surpassed by a future track of their own as the world increasingly accepts them as one of the most inventive groups working today. With *HXLTL*. 18+. 9 p.m. \$15-\$30. 318 First Ave. N., Minneapolis; 612-338-8100. —MICHAEL MADDEN

GARDENS KILL KANCER

TURF CLUB, SATURDAY 3.26
 Can good music cure cancer? Maybe, but good food is probably a better bet. The manifesto of local nonprofit Kill Kancer is that the secret to preventing cancer is a healthy, fresh diet. To that end, it's throwing a concert with some of the Twin Cities' best local bands to help raise money for community gardens in underprivileged neighborhoods. Headlining this endeavor are Minneapolis paint-peelers Fury Things, whose powerhouse album *VHS* is still freshly ringing in the tinnitus-riddled ears of locals. They're joined in rock by Vancouver's Dead Soft and Crash Bandits,

whose uppity punk is sure to bring the mosh pits to this good-vibe fest. On the softer side of the sonic spectrum are shoegazers Strange Relations and psych-wave trio the Cult of Lip. 21+. \$8-\$10. 8 p.m. 1601 University Ave. W. St. Paul; 651-647-0486. —JERARD FAGERBERG

SOUL ASYLUM

FIRST AVENUE, SATURDAY 3.26
 Even for the volatile world of rock 'n' roll, the veteran and in many ways iconic Minneapolis band Soul Asylum have endured far more than their share of the vicissitudes of fortune. Sometimes it's almost as if the quartet were on a runaway train. Through highs and lows of critical and commercial acclaim and rejection, a Grammy, the devastation of bassist Karl Mueller's death, and the more recent departure of original guitarist Dan Murphy, Dave Pirner has somehow kept Soul Asylum alive. Now comes the band's 11th studio album, *Change of Fortune*, which will be celebrated Saturday. The quartet worked on the crowd-funded LP for three years while touring with the current lineup of Pirner, drummer Michael Bland, guitarist Justin Sharbono, and bassist Winston Royce. The infectious first single, "Supersonic," shines with SA's characteristic mix of shimmering melodic hooks and grungy energy. Bruise Violet open. 18+. \$20. 8 p.m. 701 First Ave. N., Minneapolis; 612-338-8388. —RICK MASON

PATTY GRIFFIN, SARA WATKINS, ANAÏS MITCHELL

THE O'SHAUGHNESSY, MONDAY 3.28
 All acclaimed singer-songwriters on their own, Patty Griffin, Sara Watkins, and Anaïs Mitchell have joined forces this election year for this Use Your Voice Tour. Launched in conjunction with the League of Women Voters, the tour hopes to encourage citizen participation, voter registration, and education. The trio will be onstage together in a classic singers-in-the-round format, exchanging songs and accompanying one another. Of the three, Griffin has the most recent album, last fall's extraordinary *Servant of Love*, which expands her rich folk-blues-country-Americana musical palette to include jazz and African elements. Although the subject is love, Griffin takes a hard look at its grim consequences, and the mood is often stark and unsettling. Fiddle ace Sara Watkins started out with the bluegrass outfit Nickel Creek before heading into a solo career with more eclectic influences. Vermont's Anaïs Mitchell is a literate, imaginative, and surprising songwriter. \$35-\$50. 7:30 p.m. 2004 Randolph Ave., St. Paul; 651-690-6700. —RICK MASON

Oral Fixation

He can't get enough,
she can't stand it



Dan Savage

I'm a 24-year-old male, married three years, monogamous. My wife and I are religious and were both virgins when we got married. I'm sexually frustrated with two things. (1) How can I get her to give me oral sex? (She has never given and I have never received oral sex. I regularly give her oral sex.) She is afraid to try it, saying she's not ready yet. About every six months, I bring it up and it leads to a fight. She is a germophobe, but I think she believes fellatio is done only in porn. (I used to look at porn, which nearly ended our then-dating relationship.) (2) I feel like I'm always giving and never receiving any type of affection: massages, kisses, caresses, you name it. It's like having sex with a sex doll — no reciprocation. How do I broaden our sex life without making her feel like we're in a porno?

SEXUALLY FRUSTRATED

If you don't already have children — you don't mention kids — please don't have any, SF, at least not with your first wife.

You're a religious person, SF, a lifestyle choice I don't fully understand. But you're also a sexual person, and that I do understand. And if you want a lifelong, sexually exclusive, and sexually fulfilling relationship, then you must prioritize sexual compatibility during your search for the second Mrs. SF. Because your next marriage is likelier to survive for the long haul if you're partnered with someone who is attracted to you physically and is aroused — roughly speaking — by the same sex acts, positions, and fantasies you are.

In other words: Don't marry someone and hope she likes sucking your dick. You tried that, and it didn't work. Find someone who likes sucking your dick and marry her.

I'm a straight woman in my early 30s, and I just don't like receiving oral sex. I love giving blowjobs and can orgasm from PIV sex, but I seem to be one of the few women who doesn't enjoy guys going down on me. I'm not uncomfortable with it, but it doesn't get me off. I also get wet easily, so it's not like I need it as foreplay. As I've

gotten older, and the guys I sleep with have gotten older, it seems like most want to spend a great deal of time down there. I've tried being up front about not liking it in general, but guys either get offended or double down and do it more because they assume I've never been with a guy who "could do it right." Any ideas on how to handle this?

NEEDS ORAL PREFERENCE EXPLAINER

The observation you make regarding older straight guys — older straight guys are more enthusiastic about going down on women — is something I've heard from other female friends. They couldn't get guys to go down on them in their 20s, and they can't get guys in their 30s and 40s to stop going down on them. (SF, above, is clearly an outlier.) The obvious solution to your dilemma, NOPE: Only fuck guys in their 20s.

Fan from Sweden here! Question: My fetish has no name. It is a "worshipping" fetish, for want of a better term, where I am the one being worshipped. Not by one man, but all men of the earth. The worshipping itself, while sexual, is not bound to my body parts. It would be great to have this named.

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A year ago, I would've diagnosed you with "caligulaphilia," LOVE ME, after the Roman emperor Caligula, who considered himself a living god, and -philia, the go-to suffix meaning "abnormal appetite or liking for." But these days, I'd say you were suffering from a bad case of "trumpophilia."

mail@savagelove.net

Follow Dan on Twitter: @fakedansavage
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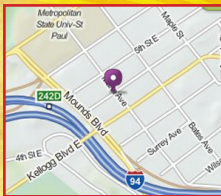
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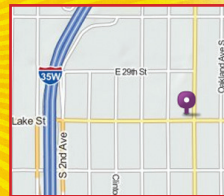
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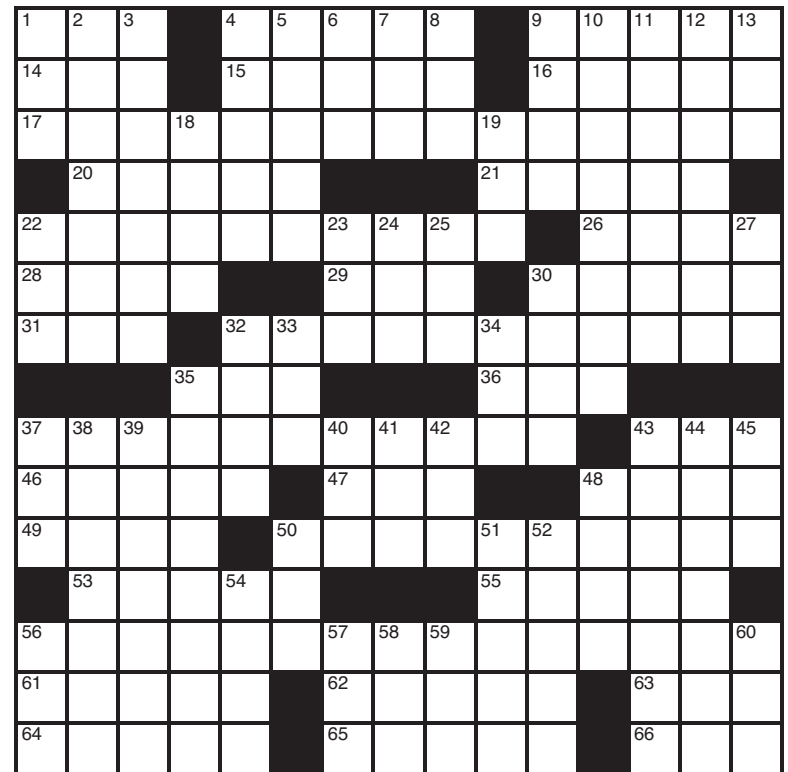
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- 46 New wing
- 47 Mid-afternoon break
- 48 ____ Institute (San Jose biomedical institution)
- 49 Bunch of grass
- 50 Retired baseball player Hideki doing downward-facing dog?
- 53 ____ way out (problem solves)
- 55 Banded gem
- 56 "Why, it must be this priest to whom I'm

speaking!"?

- 61 "Hawaii Five-0" cop
- 62 Light crime?
- 63 Electronics company with the slogan "Made For Moments"
- 64 "You beat me"
- 65 Rush's drummer Neil
- 66 Head checking test: Abbr.

Down

- 1 Hit hard from behind
- 2 Left out
- 3 "8 Women" actress Catherine
- 4 Do some top-roping
- 5 "____ luck!"
- 6 Easy letters
- 7 #2
- 8 Tax form ID
- 9 Accounts receivable stamp
- 10 Like many email filters
- 11 Completely foolish
- 12 Mainland Equatorial Guinea
- 13 Justice approver: Abbr.
- 18 "The Haj" author
- 19 With lights on low
- 22 All for
- 23 Turncoat
- 24 Aziz Ansari's alma mater
- 25 Singular opening?
- 27 Garden spot
- 30 British actress Sylvia
- 32 Linen fiber
- 33 Twerking part
- 34 Product symbols, briefly
- 35 Target audience for

YA books

- 37 See 40-Down
- 38 Strange
- 39 Poem that goes in circles?
- 40 With 37-Down, arctic vehicle
- 41 Bother. Incessantly.
- 42 Clean energy advocate: Abbr.
- 43 Shepherd's spot
- 44 Glacier layer
- 45 Compete in a biathlon
- 48 Subway transfer locs.
- 50 "I'm so excited"
- 51 Brown concentration
- 52 CIA employee
- 54 Scheduling spot
- 56 Prog. that would have destroyed nukes with lasers
- 57 Toy dog sound
- 58 Valuable mine stuff
- 59 Dos Passos work
- 60 Recess classic with TV and freeze variants

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